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and which accompanied the volume, should have applied a number of the traditional names to the canyons, as Curtis, figure 10; Atwood, figure 12.

J. A. JAMES

The forty-niners. A chronicle of the California trail and El Dorado. By Stewart Edward White. [Chronicles of America series, volume 25] (New Haven: Yale university press, 1918. 273 p. \$3.50)

The passing of the frontier. A chronicle of the old west. By Emerson Hough. [Chronicles of America series, volume 26] (New Haven: Yale university press, 1918. 181 p. \$3.50)

These volumes of the Chronicles of America series, a coöperative history in fifty volumes edited by Allen Johnson, by their physical aspect no less than by the contents of their pages proclaim the advent of a new fashion in the field of American historiography. Attractively, almost luxuriously, printed on an excellent quality of paper, light of weight and of a size to slip with ease into one's coat pocket, with covers elaborately stamped in gold and white on a background of cheerful blue, it is evident at a glance that editor and publisher have coöperated to implant in the minds of prospective purchasers and readers of these volumes a state of pleasant anticipation.

Within the covers there is continued evidence of a design to render permanent the sense of graceful ease which the exterior appearance of the books is calculated to create. We learn from the subtitle page that these are volumes 25 and 26 of the "Abraham Lincoln edition" of the Chronicles of America series, but we meet with no editorial introduction or author's preface, and we are vouchsafed no hint as to what volumes have preceded these in the series, or how many and what will follow — in short, no suggestion concerning the plan and purpose of the work two fragments of which are before us. A hasty survey shows that the average length of the volume is about 42,000 words; and that they may be read through in an evening by even a moderately industrious reader. The author, in each case, occupies a prominent position in the world of contemporary American literature, but among historical workers, prior to the present enterprise, one has been known only obscurely, and the other not at all.

We present these details not for their own sake but with a view to elucidating the broader significance that adheres in them. In the earlier days of American historiography, it is known to all, history writing was identified with the literary art, and our leading historians — Prescott, Motley, Irving, and others — were numbered among our leading men of letters. Francis Parkman was the last and at the same time the

greatest representative of this school of writers. For a full generation now the historical profession in America has been dominated by a different type of scholar. With the expansion of libraries and the development of higher institutions of learning, with the growth of graduate departments in scores of universities and colleges, the writing of history has become an adjunct to the teaching of history in these institutions. More and more it has fallen into the hands of the specialist, whose work as a writer is financed, not from the sale of his writings, but by the monthly stipend received for teaching in the institution which supports him. Some good and some evil consequences have attended this evolution in the character of the historical profession, but the one we choose now to emphasize has been wholly evil. Emanipated from the necessity of winning the favor of their readers (or, indeed, of winning readers at all), their zeal abetted, doubtless, by the influence of the German universities, our university historians have divorced history from literature, and, in their zeal for the pursuit of facts, have ignored the need of presenting these facts in acceptable literary form. As a consequence, the modern American historian has lost in the main, as he deserves to lose, the attention of the reading public.

Signs of a reaction from the prevailing style of historical writing have not been wholly wanting in recent years. Now comes a leading professor in one of our greatest universities as editor of a coöperative history of America in half a hundred volumes with the university press as sponsor of the enterprise. But instead of two of his professional colleagues, the editor impresses men whose literary reputation has been gained almost wholly in another field to write the volumes before us; and the publisher dresses them in a garb which advertises as far as they may be seen the fact that here is history which is consciously different in ideal and execution from that which has customarily held the boards. Instead of the indifference of writer and publisher to the pleasure of the reader, to which we have long been accustomed, the projectors of the present enterprise have done their best to make the reading of history agreeable, and even to impress the reader of their volumes with the feeling that the writers of them enjoyed their task. We hail the new dispensation with joy, even though it may appear, on examination, that the writers have sacrificed some desirable qualities to which we have been accustomed in the older type of history.

The most important factor in determining the character of the works before us in their brevity. But little over forty thousand words with which to chronicle the passing of the frontier or the history of the forty-niners! The single work of McMaster would fill thirty-seven or thirty-eight of these volumes; Rhodes' history would fill about twenty-

eight; a single volume of the *Brittanica* is equivalent to thirty of these chronicles. Evidently, then, the authors could attempt no more than a very general survey of their respective subjects. In this attempt Mr. Hough has succeeded far better than Mr. White. In fact, given the plan and scope of his volume, it is difficult to see how his execution of it could have been materially improved. The frontier whose passing he describes is the "cow" country of the sixties to the nineties; its hero, the cowboy, "dearest" "of all the babes of that primeval mother, the West," although, it is true, the author's allegiance wavers momentarily while he pens this striking tribute to a character whose epic for the most part will remain forever unsung: "The chief figure of the American West, the figure of the ages, is not the long-haired, fringed-legging man riding a raw-boned pony, but the gaunt and sad-faced woman, following her lord where he might lead, her face hidden in the same ragged sun-bonnet which had crossed the Appalachians and the Missouri long before. That was America, my brethren! There was the seed of America's wealth. There was the great romance of all America—the woman in the sunbonnet; and not, after all, the hero with the rifle across his saddle horn."

To the historian who can impart to his pages vitality such as this, much might be forgiven. But in the present instance this is unnecessary. Mr. Hough has long known his subject both from reading and from personal observation; he has even written books about it, some of which are levied upon rather freely in preparing the present one. The wisdom of including in this volume chapter v on "The mines" is perhaps open to question. We question, also, the wisdom of devoting sixteen pages (almost one-tenth of the volume) to the story of the ill-fated dinner party. In the main, however, the work is well balanced and the editorial plan is creditably executed.

Less successful has Mr. White been in dealing with the forty-niners. Here, if ever in American history, was a subject adapted to the requirements of the *Chronicles of America* series—a romantic adventure of epic proportions, lived by men and women some of whom are still in our midst yet belonging to a world of affairs as remote in all respects save that of mere chronology as the age of the Caesars. But sad work, on the whole, does Mr. White make of it. The book is really made up of two fairly distinct parts: the first 160 pages dealing with the subject matter which gives title to the volume, and the remaining 110 pages with the San Francisco vigilantes of 1856. The latter section is by far the more spirited, and constitutes an excellent bit of narrative taken from real life. But it harmonizes with the scheme of the chronicles, or indeed with the earlier portion of Mr. White's volume itself, no

better than would one of the colossal paintings from the rotunda of the national capitol with the living room of the average American home. The author has sacrificed his volume for a postscript, and the postscript has been made the most important part of the work.

Even to the earlier portion of the work, which does conform in the main to the general editorial scheme, but moderate commendation can be given. What shall be said of the sense of proportion displayed in allotting but nine out of the 265 pages in the narrative to the crossing of the plains? Or why should a chapter twice as long be devoted to the general history of Mormonism, the only conceivable bearing of which for the subject of the volume proceeds from the relatively insignificant fact that the gold seekers who crossed the plains usually dickered and sometimes quarreled with the Mormons while passing through their settlements in the vicinity of Great Salt lake? With certain reservations we welcome the new fashion in historical writing which the appearance of these volumes portends. But better expositions of it than the present work of Mr. White must be produced if the fashion is to persist.

M. M. QUAIFFE

Teton Sioux music. By Frances Densmore. [Smithsonian institution, Bureau of American ethnology, bulletin 61] (Washington: Government printing office, 1918. 561 p.)

In this volume there has been made a very substantial addition to the results already obtained from similar studies carried on for many years among the Indian tribes of the United States. Miss Densmore seems to have been even more successful with this tribe than she was among the Chippewa, where she did her initial work. Indian music has been for a long time a comparatively unworked field, as the musical training requisite for accurate study of the subject was not included in the scientific attainments possessed by the scholars who have done most of the ethnological research among our native tribes. Only recently there has been found opportunity for the same careful study of this branch of the subject that has been given to the others that have appeared in years past in the reports of the Bureau of ethnology.

The present work deals with the music of the Teton Sioux and contains the tabulated analysis of six hundred songs, including those of the Chippewa already used. (See bulletins 45 and 53 of the Bureau of American ethnology.) The typical songs of these two tribes can therefore be compared in detail from the tables and other data supplied in this study.

The musical compositions of the Teton Sioux are arranged into two groups, the older songs and those composed within the last fifty years.